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REARRANGEMENT OF THE
EGYPTIAN ROOMS

OF the rearrangements in the Egyptian Department outlined in the November, 1914, BULLETIN¹, those made necessary by the opening of two of the rooms adjoining the Armor Collection have already been completed. These changes have involved two of the Middle Kingdom rooms, the Fourth and H 2 opening out of it, and two of the Empire rooms, the Sixth and H 1 adjoining it, all of which, with such of the new acquisitions as appropriately belong in them, are now in the form in which they will be described in the new edition of the Handbook.²

In the Middle Kingdom rooms the smaller antiquities from the Museum's excavations at Lisht, except those from the tomb of Senebtisi, have been temporarily removed from exhibition to be installed in Room H 3. It has thus been possible to devote the Fourth Room entirely to burial furniture from tombs in Middle Egypt, of which the Museum has acquired in recent years a representative collection from excavations by Saïd Bey Khashabah, conducted upon concessions granted him by the Egyptian Government at Meir and Assiout. During the chaotic period in the history of Egypt between the fall of the Old Kingdom and the first rise of Thebes, Middle Egypt fell heir to the art of Memphis and developed from it a style which persisted, in tomb furnishings at least, into the Middle Kingdom. The brilliant coloring of the examples shown in this room and the naive simplicity of the beliefs which inspired their making, suggest none of the gloom which might be expected in a collection of the paraphernalia of death and burial.

The greater part of this newly arranged Fourth Room is taken up with the mummies and coffins of Ukh-hotep, Sebek-hotep, Ameny, Khnumu-nakht, and Nephthys. Ukh-hotep's coffin is representative of an early style with religious texts and pictures of offerings inside; the following three are of a Twelfth Dynasty

type the exteriors of which are gaily decorated with "false doors," while those of Nephthys are later Twelfth Dynasty provincial adaptations from the forms current in the royal cemeteries of the dynasty. In the center of the room stand the two excellent model barks of Ukh-hotep, and in one of the wall cases there has been assembled a collection of other little wooden models, thousands of which were turned out in crude but often vigorous style by the cemetery artisans to supply the dead with the servants, houses, or boats they had been accustomed to in their mortal lives. Another case contains Canopic jars and chests, starting with the early Tenth Dynasty set of Kay, and a third shows the weapons buried with the dead arranged in three sets—the early ones which were actual weapons of war or the chase, the Twelfth Dynasty magic weapons and scepters for use in the Underworld, and the late Middle Kingdom staves and walking sticks.

The adjoining room has been devoted entirely to the Twelfth Dynasty funerary equipment of Senebtisi, found at Lisht by the Museum's Expedition and already known to visitors who saw it in its former place in the Fourth Room,³ and that of Hapi Ankhtifi, a steward of Meir, presented by the late J. Pierpont Morgan. Both Senebtisi and Hapi Ankhtifi were of the higher classes and their sets of furniture so supplement and illustrate each other that together they help to give a complete idea of the equipment of the dead of their station. In the center of the room stand the cedar coffin of Senebtisi and the two cases of her jewelry; in the wall case behind is the pottery from her offering chamber; in a case by the south door are her magic staves, and on the walls her Canopic jars, part of her anthropoid coffin, a drawing of the latter restored, and plans of her tomb. On one side of the room stands the enormous wooden sarcophagus of Hapi Ankhtifi; opposite is the case displaying his second coffin of cedar, his third, anthropoid coffin, and his Canopic box, and in a case by the north door is the jewelry from his mummy.

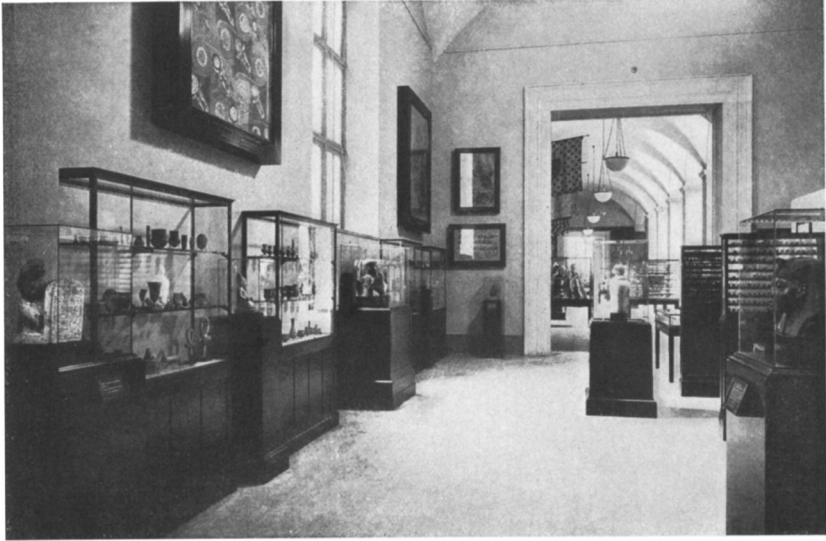
¹ See page 229.

² A new numbering of the rooms will be adopted in the next edition of the Handbook.

³ See Handbook of the Egyptian Rooms, pages 60-64.

The Empire rooms start at the southwest corner of the Armor Hall with a room (H 1) devoted to antiquities of the flourishing station of the mid-Eighteenth Dynasty. On the walls are frescoes from the Palace of Amenhotep III at Thebes excavated by the Museum's Expedition, and facsimiles of tomb paintings of the same period, most striking of which is a large picture of Amenhotep III upon his throne in a kiosk.

fragments from factories of the Eighteenth Dynasty near the Palace of Amenhotep III, and of the Twentieth Dynasty at Lisht, and the other containing amulets, rings, and beads and their moulds from the Palace site. Finally, the room contains a number of works of sculpture of which the most important are the Canopic jar of Queen Tiy, lent by Mr. Theodore M. Davis, and the heads of a pair of sta-



EGYPTIAN ANTIQUITIES, EMPIRE ROOM H1

In the center of the room is a small chamber within which it is intended to erect in the near future a full-sized replica of the offering chamber of the Tomb of Nakht at Thebes. On either side of the door of this last are the cases containing the collection of scarabs, and along the opposite wall are four cases containing vessels in glass, blue faience, alabaster, and metal which exhibit the high technical skill and graceful designs of the minor arts of the early Empire. That this love of graceful forms guided even such humble artisans as the potters is evident in the two cases on either side of the tomb chamber exhibiting clay vessels from the Palace and from the Valley of the Kings. Work in glass and glazes can be further studied in the cases in the middle of the room, one containing materials and

tues of a man and his wife in painted sandstone.

In the Sixth Room are shown examples of the funerary furniture of the whole Empire period and sculpture of the Nineteenth Dynasty. Of the former there is a case of the ushabti figures which supplanted the servant models of the Middle Kingdom, together with the boxes and jars in which they were commonly placed in the tombs. Another case contains the very characteristic coffins of Khonsu and his mother Iti Neferti with their masks, and Khonsu's Canopic box from the great family tomb of Sennejem; and in part of a third case are assembled Canopic jars, which first bear the heads of the Four Genii of the Dead at this period. In the rest of this case and in two large table cases in the middle of the room

are the smaller objects buried with the dead, their games of draughts, toilet boxes and appurtenances, sandals, arms, flower collars, and jewelry, of which last several important pieces have been lent by Mr. Davis. An interesting collection of models of tools and apparatus for building, from the foundation deposits of temples and of the tomb of Hatshepsut, and examples of glazed tiles from buildings of the Nineteenth and Twentieth Dynasties complete the smaller objects shown. Among the sculptures of the Nineteenth Dynasty, shown before in this room, the reliefs from the Temple of Ramses I at Abydos have been rearranged and one of them has been enlarged by the addition of new slabs belonging to it given by Mr. Dikran Kelekian. In the center of the room has been placed the most important recent acquisition to the collection of Empire sculpture, the half-life-sized statue in limestone of a scribe Ini and his wife Rennut from Assiout.

H. E. W.

THE OPENING OF THE MINNEAPOLIS INSTITUTE

ON Thursday, January 7th, the Minneapolis Institute opened its handsome new building with ceremonies which were not only dignified but in every other way expressive of the fine spirit with which the project of this important addition to the museums of the country has been carried thus far. In the afternoon the inaugural exercises took place, and as the building does not yet afford a hall for a large audience, these were held in the Auditorium, the present home of the Minneapolis Symphony Orchestra. An address of welcome by John R. Van Derlip, the President of the Institute, was followed by brief addresses by the Governor of the State, the Mayor of the City, the President of the University of Minnesota, the President of the Chicago Art Institute, the Director of our Museum, James J. Hill, B. L. Fenner, representing McKim, Mead, and White, the architects of the Institute, and Joseph Breck, its Director, the programme being interspersed with selections by the Symphony Orchestra.

The hall, which seats 2,600, was crowded to its capacity, and many who wished to attend were unable to gain admission. In the evening the Institute itself was opened with a reception, at which about 4,000 of its members and friends were present. The next day, Friday, it was visited by some 1,700, while on the following Sunday we are told that 12,000 tried to get into the building, though not all were successful, and up to the end of January the figures of attendance had reached a total of over 54,000. We lay stress upon these figures because they show most eloquently how far the interest in an art museum for the city passed beyond the limits of the membership of the Minneapolis Society of Fine Arts, in which the project originated, and they may well be taken to heart by those who are contemplating similar institutions in other parts of the country, since they are full of significance.

As an account of the building was given in our BULLETIN for last August, it need not be described again here. The accompanying illustrations give a partial idea of some of the galleries, though unfortunately they do not suggest the color-scheme, different in each room, but harmonious in the vistas, which is one of the most charming and successful features of the interior. For their opening exhibition the Trustees have naturally been obliged to depend largely upon loans, but these appear to have been freely offered from public and private collections in many parts of the country, and in his selection from these Mr. Breck has made an ensemble not only of wide and varied interest, but of surprisingly high quality, ranging from the Gothic period to the art of our own time. Space forbids our entering into a detailed description of this exhibition, or calling attention to the excellent works which have already been secured as permanent possessions of the Institute, but we cannot forbear mention of the splendid loan of paintings by Mr. James J. Hill, which fill the largest gallery in the building, not only on account of the importance of these examples of the French masters of the nineteenth century, but because we trust that the loan itself implies that St.